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ABSTRACT

This paper documents the creation of a procedural model for researching regional art history. It focuses on the region of Central Ohio and identifies art historical resources and a sampling of artists from 1945-1995. Topics discussed include: art history in Europe and in the United States; the problem of researching regional art history; review of the literature; definitions; the research objective; methodology; analysis of data; significance; and developing regional art histories. The paper includes eleven tables. Three appendices contain regional artist information resource locations for Central Ohio 1945-1995; sources used to compile artists' names; and Central Ohio artists' names, cross-referenced with the preceding lists, including medium, birth and death information if available, and verification information. (Author/DLS)

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ED 423 912

Regional Art History:
A Procedural Model for Research, Central Ohio 1945-1995.

A Master's Research Paper submitted to the
Kent State University School of Library
and Information Science
in partial fulfillment of the requirements
for the degree Master of Library Science

by

Christopher A. Yates

May, 1998

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Regional Art History:
A Procedural Model for Research, Central Ohio 1945-1995
Abstract

A major concern of art history involves the analysis of representational methods and forms through time. By studying artistic production, the art historian discovers the major trends, values, and concerns of a society's developmental history. Since the discipline's founding in the late 19th century, art historians have categorized and organized visual images based upon perceived cultural importance. Usually importance is measured in terms of geographic influence. The larger the region of influence the more important the art or artist. Though this is clearly a reasonable approach to measuring importance, it concentrates study on the "top of the food chain" while tending to ignore minor artists. Most art research tools focus on artists with a national or international reputation. Because of this, the study of regional or local art and artists is very difficult. There is little readily available secondary data about "regional art". Without directional guides for research, the successful local or regional artist is at risk of fading from cultural memory. This research paper documents the creation of a procedural model for researching regional art history. It focuses on the region of Central Ohio and identifies art historical resources and a sampling of artists active from 1945-1995.

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1. Art History in Europe and in the United States

Art begins at the moment when mankind first fashioned images to represent and to understand existence. Art is ancient; however, the study of art is not. As an academic discipline, art history begins in the 19th century. As time has passed, concepts and methods of historical analysis have changed. The current practice of formally and culturally analyzing works of art begins in the early 20th century with scholars like Erwin Panofsky. His contextual method, which involves the comparison of visual iconology to cultural history, continues to guide the study of contemporary art (Holly 1984, 21-45). By adding to the ideas of Heinrich Wofflin and Alois Riegl, Panofsky significantly impacted art history in the United States. However, it was Wofflin and Riegl who are credited with the initial formalization of the discipline. During the late 19th century, the world was changing rapidly. It was the dawn of the modern age. Advances in science and technology were altering perceptions about human existence in virtually every field of endeavor. Because of this, the study of art became significant due to its ability to identify a visual record of change and development.

Writings on art had long been a part of European scholarly literature. At first such writing was considered to be a component of archaeology and other disciplines. This literature, which is the literature of art history, begins in the ancient world with theoretical arguments by Greek philosophers and poets. Before the late 19th century, much of the historic literature of art consisted of either philosophical argument, biographical description, or craft methodology. Though such sources are invaluable to discovering a society's understanding and use of art, what had been written lacked a method for analyzing the actual art works produced from age to age. Falling in line with other academic disciplines, an effort to scientifically analyze art and to see it

as an historic progression became extremely important. Before this time, the study of art was as much conjecture and opinion as it was fact. Many historians and scholars sought to remedy this situation by applying descriptive, formal criteria as well as scientific methodology to an otherwise elusive array of objects representing cultural history.

Art history in the United States began at roughly the same time as it did in Europe. By 1912, ninety five of four hundred colleges across the U.S. were offering courses in art history (Smith 1993, 13). Though this number may seem lacking, it is significant for a discipline that had essentially just begun. Throughout the early history of art history and the early history of art production in the U.S., the country followed the lead of Europe. The world's leading art and leading artists were European. If an American sought to have a successful career, it was essential for him or her to study in Europe.

Since its beginnings, art in the United States has had a different character than that of Europe. Many historians and critics see American art before the 1940's and 1950' as provincial and painfully lagging behind the avant-garde in Europe. At that time in history, America was searching for an artistic identity. Many American artists actively rejected the artistic dominance of Europe. For those artists, true American art had to be found in the new world and not in the old. American art development was isolated from Europe. Because of this, many of the guiding principles used to found the U.S. as a country can also be seen in America's art. Traditionally, American art has been democratic in that it strongly relates to life, pragmatic in that it is often philosophically concrete, and individualistic in that it relies on independent vision (Rose 1995, 7). One of the most significant events in the history of U.S. art is the 1913 Armory Show. The Armory Show introduced leading Avant-Garde European artists to the American scene. The

show polarized two groups of artists working in the U.S. at the time. One group, the Ashcan School which was lead by Robert Henri, believed that art should depict the real. The real was not just visual reality but was also an illustrative reality of modern existence. For such artists, the European art work in the Armory Show was cold and cerebral. Most Ashcan School artists outwardly rejected the European ideas. The other group of artists, who exhibited at Alfred Stieglitz's modernist gallery "291" in New York, saw the show as a vindication of the artistic ideals they were working toward. They actively sought to extend the European modernist vision into American art. The Armory Show emphasizes the dual character of American art. One aspect of this character is a reliance on tradition while the another is a search for new forms of expression.

Of particular interest to this paper is a group of artists known as Regionalists. The Regionalists, namely Thomas Hart Benton, John Stewart Curry, and Grant Wood, were artists who rejected modernist ideas and turned to the American heartland for inspiration. Benton painted idealized images of the rural west, Curry illustrated tales and historic legends, while Wood satirized the American ideal in paintings such as American Gothic. There is in the work of these artists the notion that by looking closely at ourselves, America will find its true vision. However, as the traumatic events of the 1930's lead into World War II and as the United States began to take a leading role on the world stage, American artists could no longer grow in isolation. European artists fled the Nazis and found a home in New York. What was once the European avant-garde became the New York avant-garde. These artists taught in American universities and schools and brought with them ideas of advance and experimentation. Young American artists soon emerged as the dominate force in world art. Soon the Regionalists and

much of what had happened in American art before that time was largely perceived to be provincial and backward (Hunter and Jacobus 1973, 203). New York became and still is the art center of the world. It is in New York that many artists gain a national reputation. Artists working in the rest of the United States, save for a few large metropolitan centers, exist in an artistic backwater. They are the creators of the new provincial art.

Thousands of American artists work in virtual anonymity. In any region in the United States, an artist can work and be quite successful while never gaining a national reputation. Such artists represent diverse cultural and ethnic backgrounds. Unfortunately, without a national reputation, most regional artists run the risk of fading from cultural memory.

Similarly, successful national artists represent diverse cultural and ethnic backgrounds. Often their artistic roots and their artistic development is formed away from the avant-garde, away from the pressures of commercialism, and away from popular styles of the moment. Universities across the country churn out artists every year. Some of these artists relocate, some stay put and keep working, some quit making art, and some become successful national artists. Once a national artist, art history will eventually take note. If that national artist has a sustained career, art history research tools will list that person's name and that person will enter the loop of historical study. Such a progression is natural and logical and it follows some basic preconceptions. One is that the larger the geographic recognition of an artist, the more closely that artist's work mirrors a society's culture. Secondly, an artist with a national reputation has significantly contributed to the artistic culture of society and thus deserves historic recognition.

Though it is clear that artists with a national reputation should be recognized because they guide national and sometimes international aesthetics, it is also clear that artists with a regional

reputation should be recognized because they guide a regional aesthetic which can become a national aesthetic. An exhibition held in 1980 at the New Museum in New York focused on artwork produced in Ohio. The show entitled "Outside New York: the State of Ohio" was selected based on the premise that "... artistic innovation is not geographically determined," and that "... artists whose work is known and admired in New York today came ... from other parts of the United States... (Tucker 1980, 3)." The implications of such a statement suggest the need to understand regional art history. Because art scholarship seeks to document the important art and artists of an age, it is critical to understand cultural development in terms of where art and artists are formed.

Often the difficulty in researching information about regional artists comes from a lack of interest in terms of scholarship and in publishing. In 1989, the Art Libraries Society of North America (ARLIS) held a panel discussion entitled "Biographical Information on Artists: Direction to Regional Resources" at the society's annual meeting. Each panelist at the discussion presented unique problems that their communities faced trying to track their community's art history. A group at the St. Louis Public Library maintain a St. Louis artists' vertical file with clippings from St. Louis papers since 1911. Using such a wonderful resource as a guide, they were able to compile and publish a bibliography containing information about St. Louis artists (Hines 1989, 129). Where there has been a local effort to record a region's art history, research materials are more accessible and available. However, where there has not been a local effort, information is much more difficult to discover.

2. The Problem: Researching Regional Art History

There are countless aspects and directions for art historical research. However, whether

the purpose of research is to study an artist, a style, an art work, a collector, or an art issue, the first source to turn to in order to begin gathering information about a topic is art history reference tools. The traditional reference tools include art encyclopedias and dictionaries, biographical dictionaries, library catalogs, periodical indexes, exhibition catalogs, auction catalogs, and similar items. The common feature of most of these reference tools is that the information covered concerns topics which relate to important national and international issues, events, artists, etc.. Though this is logical based on the audience such reference tools serve, it creates a challenge when confronted by research focusing on a local or regional sphere.

The obvious step for a researcher unable to find information in national or international directories is to turn to local and regional publications. Many regions have vital art communities and have compiled local histories; however, many communities have not. When such resources are unavailable, the first problem associated with finding local information becomes bibliographic indexing. Often, there has been little local indexing done and when there has it has been incomplete. Problems such as the authority of the source, partial and incomplete information, and lack of consistent record keeping affect the results of research. Often the only course to take when developing local and regional histories is to consult primary rather than secondary sources of information. To do this requires experience and knowledge of where and how to look for information. Currently there are no guides in the literature of art history designed to aid the researcher investigating local art history.

In Ohio, there is only one text which thoroughly covers the history of art in the entire state. Edna Maria Clark's Ohio Art and Artists documents art in Ohio from prehistory to the 1930's. In the preface of the book, she writes that while serving as the chairperson of art for the

Ohio Federation of Women's Clubs, she was questioned many times about Ohio artists and could only give information in the form of references. She sought to organize her information in a useable history in order to document the vitality of Ohio art (Clark 1932, vii). Though her book is an excellent source of information, it often meanders through a stream of recollection and pleasantries. Her book was published in 1932 and much of the art history of Ohio after that time is undocumented in the literature. Two exceptions include the communities of Cincinnati and Cleveland. Both cities have had works published concerning their unique art histories, though they tend to focus on the "glory years" before 1940. Information about the rest of the state remains sketchy at best.

The Ohioana Library, whose mission is to record the significant contributions of Ohio's important citizens, has produced a searchable web page of Ohio's visual artists. Though a useful source, it lacks rigor in terms of artist selection and it only provides general information such as name, medium, birth, death, etc. The only criterion for inclusion on the page is that the artist must have been born in Ohio or must have worked in Ohio for five years (Ohioana Library 1997). Using Clark's book for artist's names, one can find artist after artist that is not included on the web site although they meet the criteria for inclusion.

In Central Ohio, little has been written about the history of art in the community. Cincinnati and Cleveland have long been the competing art centers in Ohio and interest has been focused on those cities. However in the recent past, Columbus has become a leading force for art in the state. Unfortunately, the history of its development has not been clearly defined.

3. The Literature: Art Historical Research Sources

Typical art historical research begins with standard art reference tools. Such tools guide

the researcher to more information on an array of subjects and topics. The first difficulty when beginning a research project is the problem of knowing where to look for information. In order to understand the complexity of the research process, guides have been created to aid the user seeking access to art historical information. One of the most useful art research guides is Art Research Methods and Resources: a Guide to Finding Art Information (1984) by Lois Swan Jones. Another useful guide written by Elizabeth B. Pollard, is entitled Visual Arts Research: a Handbook (1986). Both books are designed to guide the student and the expert researcher through the literature of art history. The strength Jones' guide is that it gives a thorough overview of many sources covering a diverse range of topic areas. Pollard's guide covers the same information but is structured in a more narrative style. The common feature of both guides is that they lead the researcher through established sources of information. Established sources have filtered and organized information in such a way that it becomes useable. Usually such useable information takes the form of the written word.

In the literature of art history, the oldest documents of interest are biographies and autobiographies, guides and surveys, collection handbooks, and technical guides. Such works were produced in antiquity and are still produced today. However, today's art literature is more varied and includes serials, exhibition catalogs, auction and sale catalogs, and even artists' books. To understand and access art literature, several reference tools are used. These tools include dictionaries, encyclopedias, and indexes. Often, reference tools are the first sources turned to in order to gain information. They are the gateway to research. To mention each reference source in the span of this paper would be impractical (the sources are thoroughly described in Jones' and Pollard's research guide books); however, it can be said that the most available and most used

reference tools document art and art issues on the national and international arena.

In Lois Swan Jones' guide book, she includes a section on accessing information about "little-known artists." For an American artist, she suggests beginning by finding the artist's place of residence. With this information, the researcher can check local libraries and museums for vertical file collections or exhibition records. She also suggests using photographic archives such as Christie's Pictorial Archive (1984+) which documents 70,000 works of art sold from 1860-1979. Another source is periodical and newspaper indexes. However, when an artist has not been well documented in the literature, the researcher may find that ".. it is impossible to collect much data concerning them..." and that "... after years of searching, the information may continue to be fragmentary (Jones 1984, 78)."

Clearly the first step in any regional art history research project is to determine what sources already exist that focus on the region in question. By following basic research methods found in many texts, such as Jones' guide and Pollard's guide, it is possible to create a database of usable local information sources. The first searching place is always the library. From bibliographic and from abstracting and indexing databases, a working bibliography can begin to grow. After gathering region specific art historical information, a list of other potentially informative sources must be developed. Such sources include regional histories, biographical dictionaries, serial publications, museum catalogs, exhibition and art gallery records, auction records, institutional records and histories, archival records, etc. From a such a list, a researcher creates a foundation to reconstruct a local or regional art history. However in order to do so, rules and guidelines must be created to direct research. Such rules will be discussed in the methodology section of this paper.

Because this project requires an understanding of historical research it is useful to turn to texts on the subject. One text entitled The Modern Researcher by Jacques Barzun and Henry Graff defines methodology and philosophical premises for researching history. The authors argue that for a searcher to be successful they must have certain virtues. One virtue is "accuracy" because history is supposed to be fact. Another is the "love of order" which concerns the difficulty of handling and weeding through large quantities of information. "Logic" is a virtue concerning the practical approach to information gathering. As with all research "honesty" is paramount. Facts must be presented even if they conflict with a researcher's hypothesis. Another virtue is "self awareness" which refers to the awareness of personal bias. Key to this list of virtues is the virtue of "imagination." By imagination, Barzun and Graff are referring to a method of information seeking. Imagination is the process of research which involves visualization of needed information before it can be found and in spite of the possibility that it may never be found (Barzun and Graff 1970, 58-62). Imagination is of prime importance for research because it can become the force that propels the researcher from surface information to the heart of a subject or topic.

4. Definitions

The definitions used for this model are designed to create specific research limits and to provide clarity to terms with many possible meanings. Art is a topic and a term that has many definitions. This model is not attempting to impose artistic merit or worth, rather it is attempting to identify what has historically been assigned both merit and worth.

4.1 Artist- An artist is defined as a visual artist working in any medium designated in table 5 who is documented in the literature sources searched (Appendix 1).

4.2 Artist Information- "Artist Information" is the term used to designate basic information about an artist. This information includes: name, birth, death, medium, Central Ohio residency verification, and a list of citations (resource/ publications).

4.3 Art Information Resources- "Art Information Resources" are defined as any documentable source of information concerning Central Ohio Art. Most sources will either be published or will be institutionally based; however, other types of information will be considered (oral history, etc.).

4.4 Central Ohio- For this research, Central Ohio is defined as the city of Columbus, Franklin County, and surrounding counties (Delaware, Union, Madison, Pickaway, Fairfield, and Licking Counties).

4.5 Central Ohio Artist- Any artist who resides or who resided in Franklin, Delaware, Union, Madison, Pickaway, Fairfield, or Licking County for five or more years and who contributes or who contributed to the visual arts community in Columbus, Ohio is considered a Central Ohio Artist.

4.6 Data Dictionary- A database that describes information about relevant data. Such a dictionary takes the form of charts and rules for data collection, entry, and organization.

4.7 Resource Location- The physical location or originating body which houses or creates information about regional artists.

5. Research Objective: The Procedural Model

This paper documents the creation of a procedural methodology for researching and organizing art historical information in a regional setting. The methodology for this research focuses on data collection as the first step in producing a regional history. Using Central Ohio

from 1945-1995 as the region being examined, a list of regional art historical information sources has been created. The sources are those publications and organizations which provide information about Central Ohio artists. After creating a sample database of artist names linked to bibliographic sources, a quantitative analysis has been used in order to identify potentially important Central Ohio artists.

6. Methodology: Creating Data Limits, Organizing Data Structure

Lois Swan Jones recommends four categories of information resources to compile for art historical research. The four are bibliographies (books, articles, etc.), chronologies, art work catalog entries, and reproductions (Jones 1984, 5). In order to focus research using such a wide variety of materials, it is necessary to create a clear procedural method of information gathering. The procedural method functions as a model for regional art historical research. Though the data collection methods recorded in this paper were meant to anticipate future information organizational problems and concerns, additional rules and procedures had to be created as sources were examined and recorded. The modification of data gathering for the Central Ohio Artist sample is reflective of the modifications that would undoubtedly be necessary in other regional studies. For this database, each change is recorded in the data dictionary's rules for elaboration and is discussed in Developing Regional Art Histories section.

The location of information resources is one of the first problems for art research. Such sources cannot be limited to books and articles. Included in source information are institutional records, art works, exhibition records, etc. Because of this, an important insight on the collection and representation of resource data is Marcia J. Bates' discussion of systematic bibliography. In her writing, she explores the issues of scope, selection principles, organization, domain,

information fields, and bibliographic units (Bates 1976, 7-26). Her model for systematic bibliography follows:

> "1. Scope. (Include here every element that played in decisions to include or exclude any item from bibliography.)
> 2. Selection Principles. (If exhaustive bibliography, state that all items found in the domain, no.4, that met the requirements stated in the scope, no.1, have been included. If selective, state any and all principle(s) used, in readily understood, colloquial terms, but without ambiguity.)
> 3. Organization. (State access point(s) and ordering principle(s) for bibliography in generally understandable terms. Entry terms or categories- except where all or most such terms lead to only one item for each term- should be grouped together here, or where necessary, reference should be made to separate thesaurus used for entry terms.)
> 4. Domain. (State first something along these lines: "The following resources were searched to create this bibliography...." Then state major determining bounds for all sources used, e.g., title, subject terms searched under, and date bounds of periodical indexes searched. Include unproductive sources too.)
> 5. Information Fields. (At a minimum, citation is given of standard source used for bibliographic format. In addition, any cryptic elements in typical entries are explained, and any other unusual elements likely to show up in a citation are anticipated.)
> 6. Bibliographic Units. (Any unusual combinations or inconsistencies in the bibliographic units, or levels, covered in the bibliography are noted and explained (Bates 1976, 25-26).)

The clarity of Bates' model for systematic bibliography enables the creation of manageable research limits for this project.

In order to control the data being collected, a data dictionary has been created which includes complete rules for data collection. The data dictionary and all its related rules and components controls and guides data collection procedures.

The first step in finding regional art information is to create a list of potential information source locations. Possible source types are listed in table 1. From a resource location list, sources of information can be determined as defined by conditions set forth in table 2. The

limitations and procedures developed in table 2 are specific for a Central Ohio database, but can be altered for other regions depending upon one's research objectives. If the sources examined meet the criterion for inclusion, database entries can be made according to procedures established in the data dictionary (tables 3.1-4.4).

Table 1-- Regional Artist Potential Information Source Locations

Potential Location	Type of Source Information
Bibliographic Databases	Includes library catalogs, dictionaries, monographs, etc.
Regional Museum Collections	Regional artists in permanent collections
Regional Archives Collections	Regional artists and events
Regional University Records	Faculty, exhibitions, and works in permanent collections
Regional Libraries	Library resources, special collections, and vertical files
Regional Art Organizations	Regional artist activity and exhibitions
Regional Granting Agencies	Funded projects and artists
Regional Galleries	Exhibitions and histories
Regional and Serial Publications	Regional art news, reviews, and events

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Table 2-- Specifications for Regional Artist Database: Central Ohio 1945-1995

Principle	Description	Justification
Scope	Materials included must provide information which dates from 1945-1995. Materials must document artistic activity in Central Ohio defined as Columbus and Franklin County. Surrounding counties when applicable will be included (Delaware, Union, Madison, Pickaway, Fairfield, and Licking Counties) Materials must include information about Central Ohio artists.	Clark's Ohio Arts and Artists covers the art history of Ohio until the 1930's. The preeminence of American art begins in the 1940's. By documenting 1945-1995 parallels to national art can be drawn in future research. By limiting the model to Central Ohio, problems can be addressed before beginning any research on a larger scale. By limiting the research to artists, problems can be addressed before including more detailed information.
Domain	The resources to be searched include: published materials relating to the art of Columbus, Ohio; and records from institutions such as museums, galleries, organizations, archives, and universities connected to or involved in art activities in Columbus, Ohio from 1945-1995 (table 1). The "literature of art" includes; biography and autobiography, guidebooks and surveys, collection handbooks, technical and instructional works, art periodicals, reference tools, art exhibition catalogs, auction and sale catalogs, artists' books, microforms, visual resources, and non-book materials (Wyngaard 1993, 12-39)	These resources should provide a comprehensive picture of art activities in and around Columbus, Ohio.
Selection Principles	All materials included in this resource list meet the requirements of the Scope and have been drawn from the Domain. Excluded from this database are regional artist directories with no selective criteria for inclusion evident.	These principles limit the material examined and produce a manageable search for information.
Organization	For the purposes of the data dictionary: each entry will be given a unique identification number. Access points will be "artist name and resource list number". Direction to the resource's location and source will be included in each record.	The resource list will be the essential component of the data dictionary. Unique ID #'s and name access points are the clearest means to control information. (see definition section of this paper)
Information Fields	Each information field is defined in the data dictionary. Each resource entry will be cited using the Chicago Manual of Style 13th ed. as a guide. Resource list and artist information ID numbers will provide cross links to each entry.	Clarity and familiarity.
Bibliographic Units	Includes materials; both published and unpublished, concerning the documentation of regional art history. The bibliographic unit for this database is a joined record consisting of table 3.1 and 4.1. For data manipulation purposes, only pertinent information will be displayed. By referring to the Res_List number and Name all information is accessible. The field, Res_List will include the numbers for all resources examined concerning a particular artist. Name, Birth, Death, and Medium are included in every analysis.	The purpose of this database is to gather the names of potentially important regional artists. Focusing on basic information first eases data comprehension.

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Resource List: Data Dictionary

Table 3.1-- Resource List: Sample Record

Res_List	Pub_Type	Bib_ Record	Location	Direction	Note
rl0001	6	Columbus Metropolitan Library. Works of Art: the Columbus Metropolitan Library's Collection of original Works by Central Ohio Artists. Columbus, Ohio: Columbus Metropolitan Library, 1992.	Ohio State University	FIN N5020 .c75 c63 1992	Permanent collection catalog of 98 works of art by 67 Central Ohio artists. Purchased as permanent collection for % for art capital improvement program.

Table 3.2-- Resource List: Rules for Recording Data

	Res_List	Pub_Type	Bib_Record	Location	Direction	Note
Occur	M	M	M	M	M	O
Cardi	1:1	1:1	1:1	1:1	1:1	1:M
Autho	D	T	CMS	D	D	D
Contr	C	C	C	U	U	U
Type	A/N	N	A/N	A/N	A/N	A/N
Length	F	F	V	V	V	V
Elabo	1	2	3	4	5	6

Table 3.3-- Resource List: Field Value Key

Field Type	Value	Definition
Occur- Rules for Occurrence	M	Mandatory: data must be present
	O	Optional: data optional
Cardi- Rules for Cardinality	1:1	Field occurs once: only one value
	1:M	Field occurs once: can have many values
Autho- Rules for Authorized Sources	D	Data base design rules
	T	Thesaurus
	CMS	Chicago Manual of Style, 13th ed.
Contr- Type of Control	U	Uncontrolled
	C	Controlled
Type- Data Type	A/N	Alpha-numeric data entry
	N	Numeric data entry
Length- Length of Field	V	Variable
	F	Fixed
Elabo- Rules for Elaboration	1	Resource List identification number: 6 characters (rl0000); unique id for each individual source.

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2	Publication Type: This refers to the type of information source. Use table 3.4 as authority.
3	Bibliographic Record: This is a standard bibliographic record. Use Chicago Manual of Style format.
4	Location: Record location source (name of holding institution). Though the source may be found at many libraries, do not list other libraries holding the same materials in this field.
5	Direction: Provide enough information to locate the used items' location.
6	Note: This field functions as a descriptive annotation of important information about the source.

Table 3.4-- Publication/ Source Type Thesaurus

Code	Pub. Type	Description
1	Awards/honors	Grants/ Institutional recognition
2	Directories	Organizational artist directories
3	Exhibition	Catalog/ announcement
4	Monographs (serial article)	Serial feature articles
5	Monograph (book)	Work about an individual artist
6	Permanent public collection	Local museum or institution
7	Reviews	Any exhibition review
8	Unpublished source	Oral history, private collections

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Artist Information Data Dictionary

Table 4.1-- Artist Information: Sample Record

Artist_Inf	Res_List	Name	Birth	Death	Medium	Verif_COA	Note
ai0001	rl0001	Robinson, Aminah Brenda Lynn			7	Y	

Table 4.2-- Artist Information: Rules for Recording Data

	Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
Occur	M	M	M	R	R	R	R	O
Cardi	1:1	1:M	1:1	1:M	1:1	1:1	1:1	1:M
Autho	D	D	RL	T	RL	RL	RL	D
Contr	C	C	C	C	C	C	C	U
Type	A/N	A/N	A	N	N	N	A	A
Length	F	F	V	F	F	F	F	V
Elabo	7	8	9	10	11	12	13	14

Table 4.3-- Artist Information: Field Value Key

Field Type	Value	Definition
Occur- Rules for Occurrence	M	Mandatory: data must be present
	R	Required: data required if available
	O	Optional: data optional
Cardi- Rules for Cardinality	1:1	Field occurs once: only one value
	1:M	Field occurs once: can have many values
Autho- Rules for Authorized Sources	D	Data base design rules
	T	Thesaurus
	RL	Reference List Data
Contr- Type of Control	U	Uncontrolled
	C	Controlled
Type- Data Type	A/N	Alpha-numeric data entry
	A	Alphabetical
	N	Numeric data entry
Length- Length of Field	V	Variable
	F	Fixed

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Elabo- Rules for Elaboration	7	Artist Information number: 6 characters (ai0000); unique id for each artist entry found in a particular source. Each artist can have more than one number. The purpose of this number is to monitor the number of entries.
	8	Resource List identification number: 6 characters (rl0000); unique id links artist information to resource list. More than one resource list number can be given to each artist information record.
	9	Name: Artist's name should be the name used in the information source. The name should be written: 'last name', 'first name' 'middle name or initial'. Names will be entered in all capital letters.
	10	Medium: Use table 4.4 thesaurus. If "Other" add information in note.
	11	Birth: Date should be recorded as a 4 digit year. Use year specified by source.
	12	Death: Date should be recorded as a 4 digit year. Use year specified by source.
	13	Verification of Central Ohio Artist.: If source verifies that the artist is a Central Ohio artist status enter Y. If it does not enter N. Because many sources do not specify the length of time an artist has lived in Central Ohio, enter yes "Y" if the source suggests Central Ohio residency. Reviews of exhibitions do not often provide information about artists' careers. By compiling a list, artists' activity over several years can be determined. From that information Central Ohio residency can be determined.
	14	Note: Record name or date variations and pertinent data not covered in data form.

Table 4.4-- Artist Medium Thesaurus

Code	Medium	Description
1	Crafts	Includes glass, fibers, and ceramics
2	Drawing	All drawing media including ink
3	Electronic media	Technology, computers
4	Film Media	Film and video
5	Installation	Temporary installation, environment
6	Multi-Media	Mixed media or artists working in several medias
7	Painting	All forms of painting
8	Performance	All documented happenings or staged events
9	Photography	All photographic processes
10	Printmaking/ Graphics	Graphics and all forms of printed art
11	Sculpture	All forms of three dimensional work
12	Other	Includes folk art and commercial art

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7. Analysis of Data: Central Ohio Artists, 1945-1995

The first step for this research was to gather a list of possible information resource locations. The list identifies promising organizations and information creators in the community. It can be found in Appendix 1; Regional Artist Information Resource Locations: Central Ohio 1945-1995. In Appendix 2; Sources Used to Compile Artists' Names, a small group of 37 sources are listed which represent various regional and national publications. From the 37 sources, over 300 artist name entries were made. The list of names was created and stored in the data table, Central Ohio Artists' Names: 1945-1995 (Appendix 3). Names that occurred three or more times are listed below in table 5.

Table 5-- Artists' Names Appearing Three or More Times

Name	Medium	Birth	Death	Ref_List
ARNOLD, ROBERT LOYD	7	1940		r00004, r00026, r00021
BLACK, DAVID EVANS	11	1928		r00004, r00007, r00026, r00025
BRUSS, JAMES	10, 7	1944		r00018, r00037, r00025
BURKHART, EMERSON	7	1905	1969	r00008, r00025, r00014, r00030
COCHRAN, MALCOLM	11	1948		r00005, r00002, r00016
CROCKETT, ALAN R	7			r00006, r00031, r00032
CSURI, CHARLES A	12, 7	1922		r00001, r00025, r00007
HEIMDAL, GEORG	7	1943		r00004, r00005, r00006, r00001
HERNDON, CHARLES LAYLIN	11	1947		r00025, r00037, r00001
HOPKINS, JAMES R	7	1877	1969	r00025, r00013, r00007
KAJITANI, BAN	11, 1	1941		r00019, r00001, r00006, r00037
KAMAU, KOJO	9	1939		r00019, r00001, r00006
NELSON, ARDINE	9	1948		r00005, r00006, r00002, r00020
PENTAK, STEPHEN	7	1951		r00004, r00001, r00006
PETRY, RICHARD	11, 9			r00001, r00002, r00006
PIERCE, ELIJAH	12	1892	1984	r00009, r00007, r00025, r00033
REDDICLIFFE, HAROLD	7	1947		r00021, r00006, r00037

ROBINSON, AMINAH BRENDA LYNN	7, 6	1940		rl0023, rl0035, rl0002, rl0001
ROTH, RICHARD	7, 6	1946		rl0004, rl0005, rl0016
SCHILLE, ALICE	7	1869	1955	rl0025, rl0012, rl0034
SHAY, ROBERT	1, 11	1944		rl0002, rl0005, rl0026
SHINEMAN, LARRY	7	1943		rl0025, rl0003, rl0005, rl0026
SLAUGHTER, TODD	11	1942		rl0016, rl0001, rl0002, rl0005, rl0037
WINCE, CHARLES	7			rl0006, rl0028, rl0029

Table 5 is an example of a quick quantitative list of artists' names most frequently found in the material examined for this research. Any list developed by this method becomes a starting point for further analysis. After a list is created, the data can be manipulated to find specific aspects or criteria concerning the artists selected.

8. Significance of Research

The development of a regional art history using this model assures that the researcher will be in control of the information being gathered. The conditions set forth in table 2 reflect the specific goal of developing a list of artist names from Central Ohio during the years of 1945-1995. An historic artist list in any region can be useful to museums, collectors, historians, universities, and artists. With this model, it is possible to refine the data based upon research need. One could analyze the data based upon the artists who had received the most awards, upon the artists most represented in permanent collections, or upon the artists who were the most active exhibitors. An art historian could analyze the data to find the most exhibited painters over a period of years; and by doing so, develop a regional model of stylistic change. Because the database includes bibliographic links to resource information, a collector could trace the career of a sought after artist and perhaps find leads to "lost" art work. A museum curator or registrar

could use the database to discover missing links concerning the provenance of art work exhibited by little-known artists. A university might study artists who were faculty members in order to discover and promote the impact such artists have had on a regional community. Finally, for a contemporary regional artist, a database such as the one proposed could create a link between the artist and an elusive regional art historic past.

9. Developing Regional Art Histories

9.1 Field Changes

While developing the Central Ohio database, several changes were made to the methodology section of this paper. The purpose of the changes were to clarify and simplify procedures. Such changes are natural in any database construction and reflect an expansive approach. Not everything can be planned for. Because of this new rules must be added as problems arise. The following fields had to be changed to accommodate data being collected: Verif_COA, Birth, Death, and Medium.

Verification that an artist is a Central Ohio resident (Verif_COA) is difficult because most sources do not specify the artist's residency. This problem was discovered as data were being gathered. To address the issue, the rules for data entry were changed to allow the researcher to include artist information if the source implies residency. Such data entry methods rely on the discretion of the researcher. Though this may seem to introduce potential error, the process of quantitative data analysis should eliminate artists who are not residents.

Birth and Death dates were changed from year/month/day to four digit year entries. Most sources do not indicate birth and death dates and when they do, it is a four digit year. Instead of trying to track down elusive dates, it is better to let the database conform to the data being

collected. Year dates provide enough information to place an artist in an historic period.

Because artists work in several mediums, it is difficult to single out one medium per artist. The first solution for this database was to define each medium field more clearly in the Artist Medium Thesaurus (table 4.4). However, after gathering data, it became clear that many artists work and exhibit in multiple mediums. This is another instance when data analysis offers a solution. After entries are made, an artist's medium or mediums can be determined by comparing all entries for a particular name. Multiple mediums for individual artists must be combined. Because of this, the Medium field's Rules of Cardinality had to be changed from 1:1 to 1:M.

Similar changes would undoubtedly occur in other regions being studied. Depending on research goals, entire fields might have to be eliminated or added to the model proposed in this paper. As long as changes are tempered by data base specifications, anything is possible.

9.2 Limitations and Selection Criteria

There are thousands of records available in Central Ohio concerning art. In those records, there are thousands of artists to be considered who have contributed to the artistic culture of the region. Undoubtedly, every artist contributes in some way; however, there are some artists that stand out above the rest. Because of this, one must determine what factors constitute an artist being historically significant. Such factors will vary from region to region.

For Central Ohio, the most obvious direction is to limit record inclusion to institutional bodies which have a structured selection criteria for exhibitions, grants, and collecting. This is due to the sheer volume of artistic activity in the region. Les Krantz's biographical dictionary, American Artists : an Illustrated Survey of Leading Contemporary Americans (1985) offers a

useful procedural methodology. The artists selected for the dictionary were screened from 2,000 American art museums and galleries and from 7,000 American artists. Krantz's selection principles involved limiting artists chosen to those having a minimum of two gallery exhibitions and works in two public collections (Krantz 1985, 7). Such limitations could be too narrowing in small regions, but in Central Ohio it could be ideal.

10. Summary and Conclusion

The procedural model developed in this paper is designed to create a foundation list of artist names that can then be studied further. The list of names is a general picture that can be refined in many ways. Such refinement is dependent upon the aims of the researcher. Some of the names listed in the Central Ohio model are not only important Central Ohio artists but are also important national artists (Elijah Pierce, Malcolm Cochran). The benefit of this quantitative approach lies in the inclusion of artists in the list who are not known to a larger audience (Charles Wince). Such results suggest that some little known artists are making a regional cultural impact.

Depending upon the region being examined, limitations and selection criteria must be tailored in relation to available information. In a large active art community, it is probably necessary to create specific criteria designed to thin the volume of names to include. In a small art community, it is probably necessary to ease selection criteria in order to increase the volume of names to include. One size does not fit all. The selection criteria for a large art community applied to a small community, might eliminate virtually every artist's name. Likewise, the selection criteria for a small community applied to a large community might produce such a large list that it becomes unmanageable.

To apply this procedural model to other regions, available resource information must be examined. In addition, an objective for how the data will ultimately be used must be written. To further develop a regional art history, the data collected must be further sorted and categorized. Dates of artist activity, medium comparisons, and ultimately stylistic examinations can flow from a working list. By understanding what the data collected is intended to identify, it is possible to modify this model to fit other regions.

Appendix 1
Regional Artist Information Resource Locations: Central Ohio Art 1945-1995

Source Type	Location	Note
Bibliographic Databases (library access to the literature of art history)	OhioLink Central Catalog.	Network of Ohio academic libraries. Includes many material types from national and regional sources.
	OCLC First Search.	38 million records in OCLC member libraries. Includes many material types.
	Art Index.	H W Wilson company's art serials index.
	DIALOG	Art literature international no. 191
	Individual Library Catalogs.	Various local systems/ card catalogs or internal OPAC systems.
Regional Museum Collections	Capital University, Schumacher Gallery, 2199 E. Main St., 43209. 614-236-6319.*	Collection of major Ohio artists.
	Columbus Museum of Art, 480 E. Broad St, 43215. 614-221-6801.*	19th & 20th century American Art
	Ohio Craft Museum/ Ohio Designer Craftsmen, 1665 W Fifth Ave., Columbus, OH 43212. 614-486-4402.#	
	Ohio Historical Society, 1982 Velma Ave., 43211. 614-297-2300.*	Historical Ohio artists
	Ohio State University, Wexner Center for the Arts, N. High St. at 15th Ave. 43210. 614-292-0330.*	Contemporary art
Regional Archives Collections	Ohio Historical Society, 1982 Velma Ave., 43211. 614-297-2300.*	Collects and maintains artifacts, books, and archives relating to Ohio's history.
Regional University Records (degree granting institutions)	Capital University, Fine Arts Dept., 2199 E Main St., 43209. 614-236-6011.*	BA, BFA. FT faculty 3
	Columbus College of Art and Design, Fine Arts Dept., 107 N Ninth St., 43215. 614-224-9101.*	BFA. Instructors 68.
	Denison University, Dept of Art, PO Box M, Granville, 43023. 614-587-0810.*	BA, BFA. Faculty 8.
	Ohio Dominican College, Arts Dept., 1216 Sunbury Rd, 43219. 614-253-2741.*	BA.
	Ohio State University, College of the Arts, 425 Mendenhall Hall Lab, 125 S Oval Mall, 43210. 614-292-5171.*	BA, MA, PhD
	Ohio State University, Dept of Art, 146 Hopkins Hall, 128 N Oval Mall, 43210. 614-292-5072.*	BA, BFA, MFA. FT faculty 36, PT faculty 34.
	Ohio Wesleyan University, Fine Arts Dept. 43015. 614-368-3600.*	BA, BFA. Faculty 7.
	Otterbein College, Art Dept., Westerville, 43081. 614-823-1258.*	BA
Regional Libraries (art related material collections)	Capital University, 2199 E. Main St., 43209. 614-236-6615.*	

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	Columbus College of Art and Design, Packard Library, 107 N Ninth St., 43215. 614-224-9101.*	
	Columbus Metropolitan Library, Humanities, 96 S Grant St., 43215. 614-645-2690.*	Exhibition catalogs, original art works.
	Columbus Museum of Art, Resource Center, 480 E. Broad St., 43215. 614-221-6801.*	Clipping files, exhibition catalogs.
	Ohioana Library, 655 S. Front St., 11th fl., Columbus, OH 43215. 614-466-3831.@	Collects Ohio related materials.
	Ohio Historical Society, Archives-Library Division, 1982 Velma Ave., 43211. 614-297-2510.*	Exhibition catalogs, Ohio newspapers.
	Ohio State University, Fine Arts Library, 035L Wexner Center for the Arts, 27 W 17th Ave Mall, 43210. 614-292-6184.*	Exhibition catalogs, original art works.
	Ohio State University, Slide and Photograph Library, 204 Hayes Hall, 108 N Oval Mall, 43210. 614-292-0520.*	
	Ohio State University, Cartoon, Graphics, and Photographic Arts Research Library, 023L Wexner Center, 27 W 17th Ave Mall, 43210. 614-292-0538.*	Clipping files, exhibition catalogs, original art works.
	Ohio State University, Human Ecology Library, 1787 Neil Ave, 43210. 614-292-4220.*	Decorative arts.
Regional Art Organizations (Visual art)	Columbus Art League, 765 Summit St., Columbus, OH 43215. 614-299-8225.#	Membership directories and exhibitions since the early 20th century.
	Dublin Arts Council, 37 W Bridge St., Dublin, OH 43017. 614-889-7444.#	
	Greater Columbus Arts Council (GCAC), 55 E. State St., Columbus, OH 43215. 614-224-2606.#	
	Ohio Arts Council. 727 E. Main St., Columbus, OH 43205. 614-446-2613.*	
	Worthington Arts Council, 777 N High St. PO Box 612, Worthington, OH 43085. 614-431-0329.#	Established 1977.
Regional Granting Agencies	Arts Midwest, 528 Hennepin Ave., Suite 310, Minneapolis, MN 55403. 612-341-0755.&	
	Greater Columbus Arts Council (GCAC), 55 E. State St., Columbus, OH 43215. 614-224-2606.#	Arts directories.
	Ohio Arts Council. 727 E. Main St., Columbus, OH 43205. 614-446-2613.*	
Regional Galleries (Partial list- represents long-lived galleries)	ACME Art Co., 1129 N. High St, Columbus, OH 43201. 614-299-4003.*	Experimental.
	Barth Galleries, 3047, Indianola Ave., Columbus, OH 43202. 614-263-8133.#	Columbus and regional contemporary art.
	Roy G. Biv Gallery, 997 N. HIGH St., Columbus, OH 43201. 614-297-7694.#	Emerging visual and performing art.
	Columbus Art League, 765 Summit St., Columbus, OH 43215. 614-299-8225.#	Non-Profit artist's group.

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	Columbus Cultural Arts Center, 139 W. Main St., 43215. 614-645-7047.*	Exhibitions and classes.
	Charles Foley Gallery, 973 E. Broad St., Columbus, Oh 43205. 614-253-7921.#	20th Century.
	Fort Hayes Shot Tower Gallery, 546 Jack Gibbs Blvd., Columbus, OH 43215. 614-365-6681.#	Work by local, regional, and international artists.
	Gallery V, 694 N. High St., Columbus, OH 43215. 614-228-8955.#	Contemporary.
	Keny Galleries, Inc., 300 E. Beck St., Columbus, OH 43206. 614-464-1228.#	American and 20th century.
	Martin Luther King Jr. Performing and Cultural Arts Complex, 867 Mt Vernon Ave., Columbus, OH 43203. 614-252-KING.#	Two galleries. Learning center.
	Lanning Gallery, 990 N High St., Columbus, OH 43201. 614-291-4421. #	Commercial gallery.
	The Ohio Arts Council's Riffe Gallery, 77 S. High St., Columbus, OH 43215. 614-644-9624.#	Ohio artists & museums.
Regional Newspapers and Serial Publications	Ceramics Monthly, American Ceramic Society, 735 Ceramic Place, Box 6102, Westerville, OH 43086. 614-523-1660.*	National publication- Central Ohio based.
	Columbus Citizen Journal %	No longer in print. Past editions held at the Ohio Historical Society.
	Columbus Dispatch,*	Art editor- Scott Minister.
	Dialogue, Inc., PO Box 2572, Columbus, OH 43216. 614-621-3704.*	Bi-Monthly regional art coverage. Founded in 1978.
	New Art Examiner, 314 W Institute Place, Chicago, IL 60610. 312-649-9900.*	National publication with Ohio coverage.

* (R.R. Bowker 1997), # (Dialogue 1997), @ (Ohioana Library 1997), % (Ohio Historical Society 1998), & (ColumbusOrg. for Arts Resources 1987)

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Appendix 2
Sources Used to Compile Artists' Names

Res_List	Pub_Type	Bib_Rec	Location	Direction	Note
rl0001	6	Columbus Metropolitan Library. Works of Art : the Columbus Metropolitan Library's Collection of Original Works by Central Ohio artists. Columbus, Ohio: CML, 1992.	Ohio State University	FIN N5020 .C75 C63 1992	Permanent collection catalog of 98 works of art by 67 Central Ohio Artists. Purchased by CML as % for art capital improvement program. (OHIOLINK)
rl0002	1	Ohio Arts Council. Ohio Arts Council 1992-1993 biennial report. Columbus, Ohio: OAC, 1994.	Bowling Green University	doc OY A73.1/2 992-93	State grants for individual artists by county.
rl0003	3	The New Museum. Outside New York : the state of Ohio. New York : The New Museum, 1980.	Kenyon College	N6530 .O3 N48 1980	Exhibition catalog for show at the New Museum April 26-June 26, 1980. (OHIOLINK)
rl0004	2	R.R. Bowker. Who's Who in American Art 1995-1996. 21st ed. New Providence, New Jersey: R.R. Bowker, 1995.	Ohio Wesleyan University	Ref N6536 .W5 1995-96	Biographical dictionary of American artists. (OHIOLINK)
rl0005	3	Ohio State University. American Pluralism: Artists at the Ohio State University. Columbus, Ohio: College of the Arts, 1992.	Ohio State University	FIN N6535 .C6 A64 1992	Traveling exhibition of eleven artists at OSU. (OHIOLINK)
rl0006	3	Columbus Art League. 74th Annual Columbus Art League Exhibition: an Eyeful at the Museum. Columbus, Ohio: Columbus Art League, 1984.	Ohio State University	FIN N5020 .C75 A25 1984	Annual exhibition held at the Columbus Museum of Art May 29-June22, 1984. (OHIOLINK)
rl0007	1	Ohioana Library. Ohioana Library notables : Ohio visual artists. (http://www.oplin.lib.oh.us/ohioana/searchdb/cgi-bin/doscarch.cgi) Feb 9, 1998.	Ohioana Library	http://www.oplin.lib.oh.us/ohioana/searchdb/cgi-bin/doscarch.cgi	Searchable database of Ohioana award winners. Searched for terms "franklin" and "art".
rl0008	4	Barsotti, John. "Picture Painter, Columbus, Ohio: A Reminiscence of Emerson Burkhart." Timeline. 1:2 (December 1984-January 1985) :20-28.	Ohio Historical Society	OHS serial publication	Online index available at http://www.ohiohistory.org/resources/publications/timeline/tlsubj_a.html
rl0009	4	Maciejunes, Nannette V. and E. Jane Connell. "Secular Sermons: Elijah Pierce, Woodcarver." Timeline. 10:3 (May-June 1993) 2-24.	Ohio Historical Society	OHS serial publication	Online index available at http://www.ohiohistory.org/resources/publications/timeline/tlsubj_a.html
rl0010	4	Ermini, Doug. "Unbaked Cookies: the Drawings of James Thurber." Timeline. 9:2 (April-May 1992) 44-54.	Ohio Historical Society	OHS serial publication	Online index available at http://www.ohiohistory.org/resources/publications/timeline/tlsubj_a.html
rl0011	4	Rodney, James C. "A Fair Price to Pay: the Career of Erwin Frey." Timeline. 11:4 (July-August 1994) 26-37.	Ohio Historical Society	OHS serial publication	Online index available at http://www.ohiohistory.org/resources/publications/timeline/tlsubj_a.html

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rf0012	4	Kerry, James M. "The French Experience: Alice Schille's Artistic Legacy." Timeline, 5:1 (Feb-Mar 1988) 18-33.	Ohio Historical Society	OHS serial publication	Online index available at http://www.ohiohistory.org/resources/publications/timeline/tlsubj_a.html
rf0013	4	Kerry, James M. "A Dilemma of Riches: the Art of James and Edna Hopkins." Timeline, 7:1 (Feb-Mar 1990) 18-31.	Ohio Historical Society	OHS serial publication	Online index available at http://www.ohiohistory.org/resources/publications/timeline/tlsubj_a.html
rf0014	6	Ohio Historical Society. Ohio Artists. (http://www.ohiohistory.org/resource/audiovis/exhibit/artists/burkbio.html) Feb 2, 1998.	Ohio Historical Society	http://www.ohiohistory.org/resource/audiovis/exhibit/artists/burkbio.html	OHS webpage documenting the work of painters in the permanent collection of OHS.
rf0015	3	Ohio Arts Council. Governor's Residence Art Collection 1988-89. Columbus, Ohio: OAC, 1988.	University of Cincinnati	DAAP N6530 .O3 G68 1988	One year exhibition featuring Ohio artists.
rf0016	3	Ohio Arts Council. The Language of Place. Columbus, Ohio: OAC, 1994.	Bowling Green State University	OY A73.2 L287/994	Traveling exhibition held at the Riffe Gallery July 28-Sept 16, 1994 and The Museum of Modern Art, Saitama, Japan Oct 15, 1994-Jan 22, 1995.
rf0017	3	Dayton Art Institute. The 1985 Ohio Selection. Dayton, Ohio: DAI, 1985.	Ohio University	Arts N6530 .O3 D38 1985x	Juried / Invitational exhibition held Aug 17-Sept 29, 1985.
rf0018	3	Dayton Art Institute. Graphics Ohio Selection 1987. Dayton, Ohio: DAI, 1987.	Ohio University	Arts NX427 .O3 D39 1987x	Juried / Invitational exhibition held July11- Aug 30, 1987.
rf0019	3	Ohio Arts Council. Governor's Residence Art Collection 1990-91. Columbus, Ohio: OAC, 1990.	Ohio State University	FIN NA4510 .E7 G68 1990	One year exhibition featuring Ohio artists.
rf0020	3	Columbus Museum of Art. 130 Years of Ohio Photography. Columbus, Ohio: CMA, 1979.	Southwest Ohio Regional Depository	ar TR646 .U6 C653 1978	Exhibition held at the Columbus Museum of Art Dec 1, 1978- Jan 3, 1979.
rf0021	3	Ohio State University Gallery of Fine Art. Six in Ohio. Columbus, Ohio: OSU Gallery of Fine Art, 1978.	Southwest Ohio Regional Depository	ar NX510 .O37 S5	One person exhibitions selected by Robert Pincus-Witten and held July 5, 1978- May 19, 1979.
rf0022	3	College of the Arts Ohio State University. Robert King: Retrospective Exhibition. Columbus, Ohio: College of the Arts OSU, [1970?].	Ohio State University	FIN ND237 .K54 O5	Retrospective exhibition held May16-27 [1970?]. OSU prof.

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rl0023	3	Wexner Center for the Arts. Will/ Power: New Works by Papo Colo, Jimmie Durham, David Hammons, Hachiyi Edgar Heap of Birds, Adrian Piper, Aminah Brenda Lynn Robinson. Columbus, Ohio: Wexner Center OSU, 1993.	Ohio State University	FIN N5020 .C75 W56 1993 c.3	Exhibition held September 26- December 27, 1992
rl0024	3	Ohio Department of Commerce. Ohio Artists, Ohio Scenes. Columbus, Ohio: ODC, 1990.	Ohio University	OCM1.2:Ar791/990	Ohio Department of Commerce Art Collection sold at the Riffe Center gallery to Competitive bidders.
rl0025	6	Columbus Museum of Art. Catalog of the Collection. Columbus, Ohio: CMA, 1978.	Capital University	708.17157 C7231	Permanent collection.
rl0026	2	Ohio State University College of the Arts. Studio Work: College of the Arts. Columbus, Ohio: College of the Arts, 1977.	Case Western Reserve University	Media Lge N6535 .C7 O5	Folio of leaves with brief artist bios.
rl0027	3	Akron Art Museum. Ohio Perspectives: New Work in Clay, Glass, Textiles and Metals. Akron: AAM, 1988.	Oberlin College Art Library	N6530 .O3 O55 1988	Exhibition Nov 5, 1988- Jan 8, 1989.
rl0028	7	Constable, Lesley. "Waldo's on High ; Doo-Wac Gallery, Columbus, Ohio Exhibit." New Art Examiner. 20 (Mar 1993) 37.	Denison University	Periodicals N1 .N382	Exhibition review.
rl0029	7	Constable, Lesley. "Geoffrey Taber Gallery, Columbus, Ohio Exhibit." New Art Examiner. 16 (Sept 1988) 55.	Denison University	Periodicals N1 .N382	Exhibition review.
rl0030	7	Robinson, Joyce Henry. "Emerson Burkhart, Roman Johnson." New Art Examiner. 21 (Summer 1994) 59-60.	Denison University	Periodicals N1 .N382	Exhibition review.
rl0031	7	Fryer-Kohles, Jeanne C. "ACME Art Co, Columbus Ohio." New Art Examiner. 18 (Jan 1991) 44.	Denison University	Periodicals N1 .N382	Exhibition review.
rl0032	7	Bremner, Ann. "Burke Hall Art Gallery, Denison University, Granville, Ohio Exhibit." New Art Examiner. 16 (Feb 1989) 59.	Denison University	Periodicals N1 .N382	Exhibition review.
rl0033	5	Roberts, Norma ed. Elijah Pierce : Woodcarver. Columbus, Ohio: Columbus Museum of Art, 1992.	Kenyon College	NK9798 .P44 A4 1992	Retrospective exhibition catalog.
rl0034	5	Keny and Johnson Gallery. Lyrical Colorist : Alice Schille, 1869-1955. Columbus, Ohio: Keny and Johnson Gallery, 1988.	Kenyon College	ND1839 .S33 A4 1988	Exhibition catalog/ history.

rl0035	5	Columbus Museum of Art. Pages in History : the art of Aminah Robinson. Columbus, Ohio: Columbus Museum of Art, 1990.	Columbus State C.C.	Ref 707.4 R658p	Retrospective exhibition catalog.
rl0036	5	Columbus Museum of Art. Popular Images, Personal Visions : the Art of William Hawkins 1895-1990. Columbus, Ohio: Columbus Museum of Art, 1990.	Ohio University	ND237 .H38 P66 1990	Retrospective exhibition catalog.
rl0037	3	Stockwell, Rachel N. The Columbus College of Art and Design. Columbus, Ohio: CCAD, 1979.	Ohio State University	FIN NX405 .C6 C6	History of CCAD.

Appendix 3
Central Ohio Artists' Names: 1945-1995

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0358	rl0020	ABBOTT, BERNICE	9	1898		Y	ATT OSU
ai0222	rl0004	ACETTA, SUZANNE RUSCONI	7	1953		Y	
ai0384	rl0024	ALLEN, MARY CHADEAYNE OLIVER	7			Y	
ai0586	rl0002	ALLISON, PETER	4			Y	
ai0510	rl0026	ALMENDINGER, DIANNE	2			Y	OSU PROF
ai0255	rl0006	ALVIM, MAUREEN SAGAN	9			Y	
ai0375	rl0021	ARNOLD, ROBERT	7	1940		Y	OSU PROF
ai0534	rl0026	ARNOLD, ROBERT	7			Y	OSU PROF
ai0241	rl0004	ARNOLD, ROBERT LOYD	7	1940		Y	
ai0316	rl0007	ARTER, BILL				Y	OHIOANA CITATION 1969
ai0256	rl0006	AUGUTIS, RONALD	6			Y	
ai0257	rl0006	BACA, RICHARD J	2			Y	
ai0258	rl0006	BARNES, DORTHY GILL	1			Y	
ai0359	rl0020	BARRETT, TERRY	9	1945		Y	OSU PROF
ai0523	rl0026	BARRETT, TERRY	6			Y	OSU INSTRUCTOR
ai0170	rl0001	BECKMAN, JUDITH	6			Y	
ai0332	rl0015	BENDER, MARJORIE K	11	1941		Y	
ai0260	rl0006	BENNETT, JOHN M	2			Y	
ai0259	rl0006	BENNETT, MEHRL C	11			Y	
ai0347	rl0017	BENZLE, CURTIS	1			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0242	rl0004	BENZLE, CURTIS MUNHALL	1	1949		Y	
ai0348	rl0017	BENZLE, SUZAN	1			Y	
ai0172	rl0001	BILLISITS, CAROL	7			Y	
ai0177	rl0001	BLACK, AMY	7			Y	
ai0528	rl0026	BLACK, DAVID	11			Y	OSU PROF
ai0613	rl0025	BLACK, DAVID	11	1928		Y	
ai0317	rl0007	BLACK, DAVID E				Y	OHIOANA CITATION 1980 IN FINE ARTS
ai0223	rl0004	BLACK, DAVID EVANS	11	1928		Y	
ai0261	rl0006	BORG, RICK	7			Y	
ai0585	rl0002	BORGIA-ABERLE, NINA	1			Y	
ai0547	rl0032	BOROWIEC, ANDREW	7			N	
ai0262	rl0006	BOUC, ROD	2			Y	
ai0333	rl0015	BOUC, ROD	7	1950		Y	
ai0360	rl0020	BOWSER, KENT	9	1949		Y	ATT OSU
ai0263	rl0006	BRAUSE, W H H	7			Y	
ai0264	rl0006	BREJWO, THADDEUS K	11			Y	
ai0265	rl0006	BRINKMAN, ELAINE	10			Y	
ai0535	rl0026	BROWN, RICHARD	5			Y	OSU PROF
ai0174	rl0001	BROWN, RICHARD DUARTE	6			Y	
ai0164	rl0001	BROWN, TIMOTHY P	11			Y	
ai0350	rl0018	BRUSS, JAMES	10	1944		Y	
ai0596	rl0025	BRUSS, JAMES	7	1944		Y	
ai0553	rl0037	BRUSS, JAMES	10			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0325	rl0008	BURKHART, EMERSON	7	1905	1969	Y	
ai0597	rl0025	BURKHART, EMERSON	7	1905	1969	Y	
ai0331	rl0014	BURKHART, EMERSON	7	1905	1969	Y	
ai0544	rl0030	BURKHART, EMERSON	7	1905	1969	Y	
ai0536	rl0026	CAMP, LARRY	7			Y	OSU PROF
ai0598	rl0025	CAMP, LARRY	7	1939		Y	
ai0178	rl0001	CANNETO, STEPHEN F B	11			Y	
ai0554	rl0037	CANZANI, JOSEPH	7			Y	
ai0599	rl0025	CANZANI, JOSEPH	7	1915		Y	
ai0514	rl0026	CAULEY, PATRICK	7			Y	OSU LECTURER
ai0266	rl0006	CAVANAUGH, BRIAN	7			Y	
ai0568	rl0037	CHADEAYNE, ROBERT O	7			Y	
ai0600	rl0025	CHADEAYNE, ROBERT O	7	1897		Y	
ai0224	rl0004	CHAFETZ, SIDNEY	10	1922		Y	
ai0525	rl0026	CHAFETZ, SIDNEY	10			Y	OSU PROF
ai0512	rl0026	CHAO, BRUCE	11			Y	OSU PROF
ai0267	rl0006	CHAVOUS, BARBARA	11			Y	
ai0179	rl0001	CHAVOUS, BARBARA E	7			Y	
ai0268	rl0006	CHERN, BARRY	10			Y	
ai0506	rl0026	CHIPPERFIELD, MICHAEL A	11			Y	OSU PROF
ai0180	rl0001	CLARK, JEFFREY	7			Y	
ai0578	rl0002	COCHRAN, GRETCHEN STEVENS				Y	
ai0252	rl0005	COCHRAN, MALCOLM	11	1948		Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0591	rl0002	COCHRAN, MALCOLM				Y	
ai0342	rl0016	COCHRAN, MALCOLM	11	1948		Y	OSU PROF
ai0574	rl0002	COLGAN, ROBERT	9			Y	
ai0225	rl0004	COLLINGS, BETTY	11	1934		Y	
ai0529	rl0026	COLLINGS, BETTY	5			Y	OSU GALLERY DIRECTOR
ai0226	rl0004	CONTE, JEANNE LARNER	9	1928		Y	
ai0269	rl0006	CRAIG, NICHOLAS W	10			Y	
ai0361	rl0020	CRAMER, PAUL	9	1952		Y	MA OSU
ai0533	rl0026	CREAGER, CLARA	1			Y	OSU PROF
ai0546	rl0031	CROCKETT, ALAN	7			N	
ai0548	rl0032	CROCKETT, ALAN	7			N	
ai0270	rl0006	CROCKETT, ALAN R	7			Y	
ai0381	rl0024	CRUMPLER, BEN	7			Y	
ai0181	rl0001	CSURI, CHARLES A	12			Y	
ai0601	rl0025	CSURI, CHARLES	7	1922		Y	
ai0318	rl0007	CSURI, CHARLES A				Y	OHIOANA CITATION 1987 IN COMPUTER ARTS
ai0165	rl0001	CURRY, CHRISTIANE A	7			Y	
ai0254	rl0005	DALLAS-SWANN, SUSAN	5			Y	
ai0182	rl0001	DAWSON, ANITA	2			Y	
ai0555	rl0037	DAWSON, ANITA	7			Y	
ai0183	rl0001	DEBLASE, MARK A	9			Y	
ai0159	rl0001	DEPUY, RANDY E	9			Y	
ai0537	rl0026	DEVOSS, JUDY	12			Y	OSU PROF

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0271	rl0006	DEWALD, ANN	11			Y	
ai0362	rl0020	DILLEY, CLYDE H.	9	1939		Y	OSU PROF
ai0272	rl0006	DODGE, RICHARD	6			Y	
ai0227	rl0004	DODRILL, DONALD LAWRENCE	7	1922		Y	
ai0556	rl0037	DRUMMOND, DENNIS	7			Y	
ai0513	rl0026	DUNCAN, DONALD	1			Y	OSU PROF
ai0352	rl0019	EDWARDS, GILDA	6	1955		Y	
ai0592	rl0002	EDWARDS, GILDA				Y	
ai0273	rl0006	EISENMAN, ELLEN	9			Y	
ai0274	rl0006	ERIER, CAROLYN	7			Y	
ai0275	rl0006	ETTINGER, DAVID	11			Y	
ai0184	rl0001	EVENSON, SUZANNE	1			Y	
ai0212	rl0001	FEINKNOPF, BRAD	9			Y	
ai0338	rl0015	FIXLER, CLAUDE	11	1954		Y	
ai0185	rl0001	FOSTER, JOAN	7			Y	
ai0166	rl0001	FOWLER, LINDA	1			Y	
ai0276	rl0006	FOWLER, LINDA (SISTER)	1			Y	
ai0530	rl0026	FREEMAN, JOHN	6			Y	OSU PROF
ai0612	rl0025	FREEMAN, JOHN	11	1922		Y	
ai0328	rl0011	FREY, ERWIN	11	1892	1967	Y	
ai0611	rl0025	FREY, ERWIN	11	1892	1967	Y	
ai0507	rl0026	FRILEY, EUGENE	11			Y	OSU PROF
ai0286	rl0006	FRYER-KOHLES, JEANNE C	2			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0277	rl0006	GAGNON, KATHLEEN A	11			Y	
ai0363	rl0020	GALLOWAY, ROBERT	9	1953		Y	OSU GRAD
ai0278	rl0006	GARRETT, LEE	11			Y	
ai0279	rl0006	GERKINS, ANN	6			Y	
ai0163	rl0001	GERMANSON, ALBERT K	11			Y	
ai0579	rl0002	GILL, PRUDENCE				Y	
ai0186	rl0001	GLANN, DEBRA	6			Y	
ai0228	rl0004	GOODWIN, LOUIS PAINE	12	1922		Y	
ai0187	rl0001	GOTT, AMOS	2			Y	
ai0188	rl0001	GOUGH, KATHRYN	6			Y	
ai0189	rl0001	GREGG, KIPLEY	11			Y	
ai0190	rl0001	GRIFFITH, CAROL	7			Y	
ai0191	rl0001	GRIFFITH, DENNISON	7			Y	
ai0280	rl0006	GRIFFITH, DENNISON W	6			Y	
ai0169	rl0001	HAERING, SUE	7			Y	
ai0515	rl0026	HALL, GILBERT	7			Y	OSU PROF
ai0229	rl0004	HAMILTON, ANN	11	1956		Y	
ai0382	rl0024	HARKNESS, DENNIS	7			Y	
ai0541	rl0027	HARNED, RICHARD	11	1951		Y	OSU PROF
ai0192	rl0001	HARNED, RICHARD S	11			Y	
ai0552	rl0036	HAWKINS, WILLIAM	7	1895	1990	Y	
ai0281	rl0006	HEBNER, E F	7			Y	
ai0511	rl0026	HEBNER, E F	8			Y	OSU PROF

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0230	rl0004	HEIMDAL, GEORG	7	1943		Y	
ai0244	rl0005	HEIMDAL, GEORG	7	1943		Y	
ai0282	rl0006	HEIMDAL, GEORG	7			Y	
ai0193	rl0001	HEIMDEL, GEORG	7			Y	
ai0557	rl0037	HERNDON, CHARES	11			Y	
ai0610	rl0025	HERNDON, CHARLES LAYLIN	11	1947		Y	
ai0171	rl0001	HERNDON, CHARLES LAYLIN	11			Y	
ai0353	rl0019	HERVEY, LEE	11	1959		Y	
ai0194	rl0001	HERVEY, LEE A	11			Y	
ai0516	rl0026	HOARD, ADRIENNE W	7			Y	OSU PROF
ai0334	rl0015	HOFFMAN, BARBARA	7			Y	
ai0524	rl0026	HOGG, JAMES	9			Y	OSU PROF
ai0330	rl0013	HOPKINS, JAMES	7			Y	
ai0319	rl0007	HOPKINS, JAMES R				Y	OHIOANA CITATION 1959 IN FINE ARTS AND TEACHING
ai0601	rl0025	HOPKINS, JAMES R	7	1877	1969	Y	
ai0246	rl0005	HORRELL, DEBORAH	11	1953		Y	
ai0531	rl0026	IVES, LAURA	11			Y	OSU PROF
ai0538	rl0026	JACKSON, J D	7			Y	OSU PROF
ai0195	rl0001	JACKSON, MARY LOU	7			Y	
ai0580	rl0002	JAEGER, TAMARA				Y	
ai0231	rl0004	JOCDA	7	1926		Y	
ai0545	rl0030	JOHNSON, ROMAN	7			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0385	rl0024	JOHNSTON, BRIAN	7			Y	
ai0196	rl0001	JOHNSTON, BRIAN L	7			Y	
ai0161	rl0001	JOLLAY, TRACEY	9			Y	
ai0197	rl0001	KAJITANI, BAN	11			Y	
ai0283	rl0006	KAJITANI, BAN	1			Y	
ai0354	rl0019	KAJITANI, BAN	11	1941		Y	
ai0558	rl0037	KAJITANI, BAN	1			Y	
ai0198	rl0001	KAKIS, JURIS A	7			Y	
ai0240	rl0004	KALB, MARTY	7	1941		Y	
ai0199	rl0001	KAMAU, KOJO	9			Y	
ai0284	rl0006	KAMAU, KOJO	9			Y	
ai0355	rl0019	KAMAU, KOJO	9	1939		Y	
ai0200	rl0001	KAY, MELINDA	6			Y	
ai0584	rl0002	KAY, MELINDA	1			Y	
ai0285	rl0006	KENDRICK, BARBARA	7			Y	
ai0377	rl0022	KING, ROBERT	7			Y	OSU PROF
ai0517	rl0026	KING, ROBERT D	6			Y	OSU PROF
ai0201	rl0001	KOMITOR, DEB	2			Y	
ai0287	rl0006	KRIDER, CHAS	9			Y	
ai0532	rl0026	KRUEGAR, WILLIAM R	12			Y	OSU PROF
ai0232	rl0004	KUEHN, EDMUND KARL	7	1916		Y	
ai0603	rl0025	KUEHN, EDMUND KARL	7	1916		Y	
ai0288	rl0006	KULEWICZ, TOM	5			Y	

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Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0202	rl0001	LARNED, GAIL	1			Y	
ai0335	rl0015	LARRABEE, NATHANIEL	7	1939		Y	
ai?559	rl0037	LARRABEE, NATHANIEL	7			Y	
ai0203	rl0001	LASCHINGER, E J	7			Y	
ai0364	rl0020	LAURO, ANTHONY	9	1952		Y	CCAD PROF
ai0560	rl0037	LAURO, ANTHONY	9			Y	
ai0575	rl0002	LEMMERMANN, LLOYD	9			Y	
ai0204	rl0001	LESLIE, JENNIFER	7			Y	
ai0289	rl0006	LIPETZ, DOTTI	10			Y	
ai0343	rl0016	LISBON, LAURA	7	1963		Y	OSU PROF
ai0320	rl0007	LITTLEHALE, DORTHY M				Y	OHIOANA CITATION 1983 IN FINE ARTS
ai0351	rl0018	LUCAS, MICHAEL	9	1953		Y	
ai0365	rl0020	LUCE, CHARLES	9	1946		Y	BA OSU
ai0366	rl0020	MAHONEY, LINDA	9	1953		Y	MA OSU
ai0290	rl0006	MARSH, FRANK	9			Y	
ai0588	rl0002	MARSH, FREDRIK	9			Y	
ai0526	rl0026	MASSEY, CHARLES JR	10			Y	OSU PROF
ai0233	rl0004	MASSEY, CHARLES WESLEY JR	10	1942		Y	
ai0367	rl0020	MCALISTER, DON	9	1888	1966	Y	FOUNDED THE CAMERA PICTORALIST SOCIETY 1933 COLUMBUS, OHIO
ai0383	rl0024	MCCLELLAND, LELAND	7			Y	
ai0561	rl0037	MCCLELLAND, LELAND	7			Y	
ai0573	rl0002	MCCLINTOCK, JOHN	4			Y	

Artist Inf	Res List	Name	Medium	Birth	Death	Verif COA	Note
ai0291	rl0006	MCCORMICK, MAUREEN	9			Y	
ai0173	rl0001	MCEWAN, MICHAEL J	7			Y	
ai0292	rl0006	MCGEEHAN, SUSIE	7			Y	
ai0368	rl0020	MCPHERSON, LARRY E	9	1943		Y	ATT OSU
ai0175	rl0001	MELICK, RON E	7			Y	
ai0215	rl0005	MENDOZA, TONY	9	1941		Y	
ai0205	rl0001	MERLINE, MARK	6			Y	
ai0160	rl0001	METZGER, SUSAN	1			Y	
ai0369	rl0020	MEYEROWITZ, JOEL	9	1943		Y	ATT OSU
ai0339	rl0015	MILLER, TIM	11	1959		Y	
ai0234	rl0004	MILLER, TRACEY A	4	1966		Y	
ai0293	rl0006	MITCHEM, VIRGINIA	1			Y	
ai0168	rl0001	MOATS, WILLIAM THOMAS	7			Y	
ai0206	rl0001	MOHLER, CHRIS	11			Y	
ai0294	rl0006	MONTAGUE, STEPHEN	11			Y	
ai0207	rl0001	MOORE, JAMES B	7			Y	
ai0295	rl0006	MYERS, KATHRYN	7			Y	
ai0251	rl0005	NELSON, ARDINE	9	1948		Y	
ai0296	rl0006	NELSON, ARDINE	9			Y	
ai0589	rl0002	NELSON, ARDINE	9			Y	
ai0370	rl0020	NELSON, ARDINE	9	1948		Y	OSU PROF
ai0297	rl0006	NEWKIRK, DALE C	5			Y	
ai0567	rl0037	NICODEMUS, CHESTER	1			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0298	rl0006	NORMAN, DOUGLAS	7			Y	
ai0562	rl0037	NORMAN, DOUGLAS	7			Y	
ai0299	rl0006	OSBORNE, JOHN F	6			Y	
ai0208	rl0001	PATAKY, RON	9			Y	
ai0209	rl0001	PENTAK, STEPHEN	7			Y	
ai0243	rl0004	PENTAK, STEPHEN	7	1951		Y	
ai0300	rl0006	PENTAK, STEPHEN	7			Y	
ai0518	rl0026	PERILLA, JOSEPH M	6			Y	OSU LECTURER
ai0210	rl0001	PETERSON, TAM	7			Y	
ai0539	rl0026	PETROCELLI, MARCELLO	11			Y	OSU PROF
ai0167	rl0001	PETRY, RICHARD	11			Y	
ai0590	rl0002	PETRY, RICHARD	9			Y	
ai0301	rl0006	PETRY, RICHARD	9			Y	
ai0321	rl0007	PIERCE, ELIJAH	12			Y	OHIOANA PEGASUS 1983 IN FINE ARTS
ai0609	rl0025	PIERCE, ELIJAH	12	1892		Y	
ai0326	rl0009	PIERCE, ELIJAH	12	1892	1984	Y	
ai0549	rl0033	PIERCE, ELIJAH	12	1892	1984	Y	
ai0176	rl0001	POWELL, M. CROXTON	7			Y	
ai0302	rl0006	POWERS, DAVID C	9			Y	
ai0211	rl0001	RASMUSSEN, PETER	11			Y	
ai0162	rl0001	RAYMOND, JEFF	11			Y	
ai0303	rl0006	REDDICLIFFE, HAROLD	7			Y	
ai0376	rl0021	REDDICLIFFE, HAROLD	7	1947		Y	CCAD PROF

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0563	r00037	REDDICLIFFE, HAROLD	7			Y	
ai0340	r00015	REYNOLDS, CORBETT	11	1944		Y	
ai0322	r00007	RIES, CHRISTOPHER				Y	OHIOANA CITATION 1990 IN FINE ARTS
ai0349	r00017	RIES, CHRISTOPHER	1			Y	
ai0344	r00016	ROBBINS, MARK	8	1956		Y	OSU PROF
ai0551	r00035	ROBINSON, AMINAH	6	1940		Y	
ai0582	r00002	ROBINSON, AMINAH				Y	
ai0001	r00001	ROBINSON, AMINAH BRENDA LYNN	7			Y	
ai0378	r00023	ROBINSON, AMINAH BRENDA LYNN	7	1940		Y	
ai0581	r00002	ROBINSON, B F				Y	
ai0564	r00037	ROBINSON, BRUCE	7			Y	
ai0356	r00019	RODEMER, MICHAEL	11	1953		Y	
ai0304	r00006	ROSENFELD, EARL	9			Y	
ai0235	r00004	ROTH, RICHARD	7	1946		Y	
ai0253	r00005	ROTH, RICHARD	6	1946		Y	
ai0345	r00016	ROTH, RICHARD	6	1946		Y	OSU PROF
ai0305	r00006	RUDEGEAIR, LANCE	6			Y	
ai0213	r00001	RYCUS, JEFFREY A	9			Y	
ai0214	r00001	SAKAOKA, YASUE	6			Y	
ai0236	r00004	SAKAOKA, YASUE	11	1933		Y	
ai0540	r00026	SANDELL, RENEE	10			Y	OSU PROF
ai0306	r00006	SCANLAN, JOSEPH	7			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0614	rl0025	SCHILLE, ALICE	7	1869	1955	Y	
ai0329	rl0012	SCHILLE, ALICE	7	1869	1955	Y	
ai0550	rl0034	SCHILLE, ALICE	7	1869	1955	Y	
ai0380	rl0024	SCHIPPERT, ELIZABETH	7			Y	
ai0519	rl0026	SCHWARTZ, ROBERT	7			Y	OSU PROF
ai0594	rl0002	SCOTT, ANDREW				Y	
ai0248	rl0005	SHAY, BOB	11	1944		Y	
ai0570	rl0002	SHAY, ROBERT	1			Y	
ai0508	rl0026	SHAY, ROBERT	1			Y	OSU PROF
ai0307	rl0006	SHINE, VINCENT J	11			Y	
ai0030	rl0003	SHINEMAN, LARRY	7			Y	OSU Prof.
ai0604	rl0025	SHINEMAN, LARRY	7	1943		Y	
ai0250	rl0005	SHINEMAN, LARRY	7	1943		Y	
ai0520	rl0026	SHINEMAN, LARRY	7			Y	OSU PROF
al0308	rl0006	SHRAMM, STACY ANN	1			Y	
ai0587	rl0002	SIMON, JASON	4			Y	
ai0237	rl0004	SIMSON, BEVLYN A	6	1917		Y	
ai0605	rl0025	SIMSON, BEVLYN	7	1917		Y	
ai0309	rl0006	SINAI, ZACH	6			Y	
ai0158	rl0001	SLAUGHTER, TODD	11			Y	OSU PROF
ai0595	rl0002	SLAUGHTER, TODD				Y	
ai0249	rl0005	SLAUGHTER, TODD	11	1942		Y	
ai0346	rl0016	SLAUGHTER, TODD	11	1942		Y	OSU PROF

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Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0565	rl0037	SLAUGHTER, TODD	11			Y	
ai0371	rl0020	SLAYTON, JOEL ALLEN	9	1954		Y	BA, MA OSU
ai0606	rl0025	SMITH, YETEVE	7			Y	
ai0341	rl0015	SNOUFFER, KAREN	11	1946		Y	
ai0357	rl0019	SNOUFFER, KAREN	8			Y	
ai0029	rl0003	STEELE, CHRIS	8	1948		Y	OSU B.F.A. 1971
ai0215	rl0001	STEELE, MARK A	9			Y	
ai0509	rl0026	STULL, ROBERT	1			Y	OSU PROF
ai0238	rl0004	STULL, ROBERT J	11	1935		Y	
ai0372	rl0020	SUBICH, CARL B	9	1952		Y	BFA, MA OSU
ai0336	rl0015	SWANICK-SNYDER, CAROLANN	1	1961		Y	
ai0311	rl0006	TEAL, ARIENE	6			Y	
ai0572	rl0002	LE, TOAN	4			Y	
ai0327	rl0010	THURBER, JAMES	12			Y	
ai0310	rl0006	TOAFE, SUSAN	6			Y	
ai0566	rl0037	TOLSTEDT, LOWELL	2			Y	
ai0216	rl0001	TOLSTEDT, LOWELL C	2			Y	
ai0323	rl0007	TURNER, WILLIAM F				Y	OHIOANA CITATION 1977 IN FINE ARTS AND HISTORY
ai0373	rl0020	TUTTLE, MARK G	9	1952		Y	BA, MA OSU
ai0217	rl0001	VALIMAKI, KEN	11			Y	
ai0312	rl0006	VEATCH, BARBARA	2			Y	
ai0218	rl0001	VIEROW, JUDITH	1			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0571	rl0002	VIEROW, JUDITH	1			Y	
ai0337	rl0015	VIVEIROS, ERNEST	7			Y	
ai0527	rl0026	VONRABE, PHILLIP J	10			Y	OSU PROF
ai0239	rl0004	WAHLING, JON B	1	1938		Y	
ai0576	rl0002	WALKER, LYNNE	9			Y	
ai0247	rl0005	WEST, PHEORIS	9	1950		Y	
ai0521	rl0026	WEST, PHEORIS	7			Y	OSU PROF
ai0324	rl0007	WESTWATER, JAMES	9			Y	OHIOANA CITATION 1979 IN PHOTOGRAPHIC ARTS
ai0569	rl0037	WHEELER, BARBARA	7			Y	
ai0313	rl0006	WIESE, JAMES	7			Y	
ai0583	rl0002	WILLENS, KAY				Y	
ai0219	rl0001	WILLIAMS, ROGER	11			Y	
ai0607	rl0025	WILLIAMS, ROGER	7	1946		Y	
ai0314	rl0006	WINCE, CHARLES	7			Y	
ai0542	rl0028	WINCE, CHARLES	7			Y	
ai0543	rl0029	WINCE, CHARLES	7			Y	
ai0220	rl0001	WOBST, JOAN F	11			Y	
ai0374	rl0020	WOLMAN, BARON	9	1937		Y	
ai0221	rl0001	WOODS, ANN ALAIA	6			Y	
ai0315	rl0006	WYNNE, JOHN	7			Y	
ai0522	rl0026	WYNNE, JOHN	8			Y	OSU PROF
ai0577	rl0002	YONG, KOK	9			Y	

Artist_Inf	Res_List	Name	Medium	Birth	Death	Verif_COA	Note
ai0379	rl0024	YOUNG, NANCY	7			Y	
ai0608	rl0025	ZIEGLER, LAURA	11	1927		Y	

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